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cent glaze purple blotches would come up, which in their turn gave way to crimson, and in time turned to green. It was when the skill of the potter timed his work so well that the pieces came out of the kiln a brilliant red that his highest aim was attained. The pieces all over of the color of roses or rouge pots were most appreciated by the Chinese connoisseurs. These colors, as broken shards show, came to the surface from the very bottom of the glaze. In later periods the potters were able to produce these blotches of color more or less

THE ARMOR OF SIR JAMES SCUDAMORE

THE two suits of armor obtained in 1911 from the Earl of Chesterfield have finally been placed in their cases. The work of repairing and restoring them and of removing deep-seated rust from all their parts consumed far more time than was at first expected. Then, too, the task was interrupted by the installation of the Riggs Collection in the new galleries.



FLOWER POTS, CHINESE, CHÜN WARE
SUNG DYNASTY

at will; even if they could not control the red and keep it from turning brown-green or remaining purple, they could place the spots of color according to the design wanted. In our present exhibition a curious proof of this is given. In early times, however, the color effect was called natural and covered if possible the whole surface, as in our flower pots.

Another interesting question is attached to the numbers cut in the clay under the foot of the pieces and covered by the glaze. They range from one to ten and observation shows that No. 1 is the largest size, ten the smallest. Flower pots and saucers marked with the same number fit together in size. On this subject several theories exist, but the one given above seems adequate and can be tested in the present exhibition.

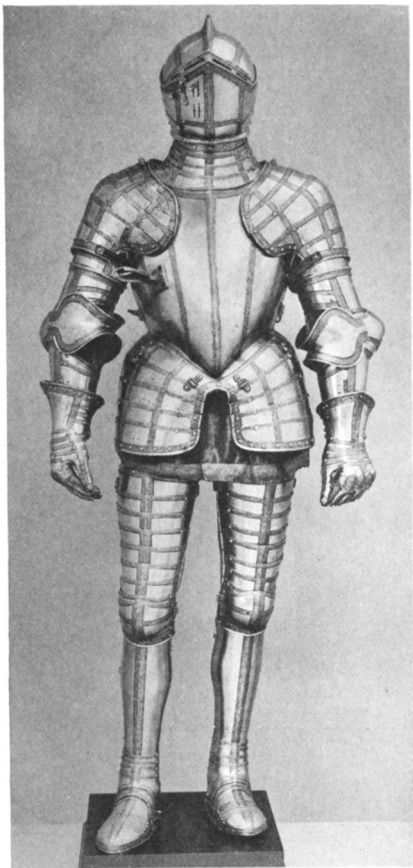
S. C. B. R.

These harnesses, described in the BULLETIN of June, 1913, are known to have belonged to a well-known personage of Queen Elizabeth's court, Sir James Scudamore, who was, by the way, the Sir Scudamore of Spenser's *Faerie Queene*. In the earlier article we noted that the harnesses were discovered in the attic of Holme Lacy, the ancient manor-house of the Scudamore family, where they had remained ever since the time of Elizabeth, and where, unhappily, they had been placed in a chest near an attic window where storms beat in and rust corrupted. There is no question, of course, that the armor actually belonged to Sir James; for the portrait of this personage exists showing him in one of the suits now in our gallery and the second suit is identified by means of a sixteenth-century drawing in

color inscribed with his name, which formed one of the plates in the well-known Armorer's Album now in South Kensington Museum.

In the earlier BULLETIN it was explained that certain elements of both suits were unfortunately missing. Thus, the gauntlets

and corselet in the other? Or should the missing pieces be restored in strict accordance with the contemporary drawings we had of them? One expert, it must be admitted, advised leaving the suits precisely as they were and exhibiting them in a vitrine as detached objects, rust and all!



ARMOR OF SIR JAMES SCUDAMORE
AS RESTORED

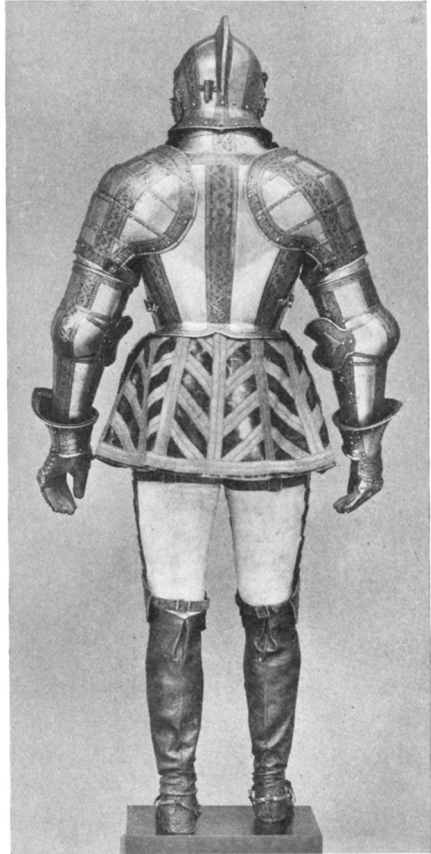
had been lost and in one suit the headpiece was absent and in the other the corselet, together with several less essential pieces.

Hence there arose the delicate question as to what should be done in the way of restoration. The armor was to be cleaned and repaired, that was clear; but should the suits be exhibited in their defective condition, without head in the one suit,

But every other expert I consulted in and out of museums cordially recommended that the missing pieces be restored. In the first place, the lost parts were accurately known and in the second place, the harnesses could be far better appreciated and understood if they were shown to visitors in as nearly as possible their original condition—certainly not as they appeared after

the neglect and mishaps of centuries. The modern elements could, of course, be so made that they would not destroy the ensemble of the suits; but, ever to distinguish them from the genuine pieces, they should bear deeply etched in their surface the signature of their maker and the date.

remains precisely as it "came out," when the rust was removed. Happily much of the old gilding is still present: it was laid on heavily by the artist who enriched the armor, and it came into full view only after layers of ancient rust were softened and brushed away.



ARMOR OF SIR JAMES SCUDAMORE
AS RESTORED

And the label should state clearly what elements are new.

The original parts of the armor were, of course, treated with the greatest consideration. Both their outer and inner surfaces were slowly freed from rust, and bright surfaces were restored as nearly as possible to their primitive condition, but the etched areas were kept absolutely intact. It goes without saying that the ancient gilding

The entire work of restoration was carried on within the Museum, all technical work executed with great skill by Daniel Tachaux, the Museum's master-armorer, whose results, it will be seen, bear comparison with those of master Jacobe, or Jacoby, who executed the original armor in the royal workshops of Greenwich about 1585.

B. D.